

N.B.—All previous Syllabuses are Cancelled.

1925-26.

PROSPECTUS OF
TEACHERS' TRAINING COURSES
AND LECTURES ON TEACHING



Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W. 1.

INSTITUTED, 1822.

INCORPORATED BY ROYAL CHARTER, 1830.

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CONDUCTED BY PROFESSORS OF ROYAL ACADEMY OF MUSIC, ASSISTED BY LECTURERS IN
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LECTURES AND LECTURE-LESSONS will be given by members of the Teaching Staff of the Royal
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SPECIAL TRAINING COURSE FOR TEACHERS. (MUSIC.)

1. This Course has been instituted to meet the requirements of the Teachers Registration Council, under which the Register is open only to those who are able to satisfy the Council in regard to their Academic and other professional qualifications.

2. Those desirous of being admitted to the Special Training Course must prove that they possess the requisite musical knowledge and attainments to enable them to profit from the various Lectures. For this purpose an Entrance Examination will be held a few days before the commencement of each Term. It should be clearly understood that the Lectures under headings II., III., IV., V., VI., VII, VIII. and IX. (pages 7 to 10) are given entirely from the standpoint of *the teaching of these subjects to others*.

3. Those who are not already Students of the Academy but who are admitted to the Course will be allowed the privileges accorded to ordinary Students of the Academy, viz., attendance at the Orchestral Practices, Fortnightly and Practice Concerts, and all public Chamber and Orchestral Concerts.

4. The complete Course comprises 80 Lectures and Lecture-Lessons, and occupies three terms of ten weeks each. Of these 80 Lectures, Students must attend at least 75 per cent. In addition, Students who take the complete Course may, by permission of the Principal, attend any of the Lectures on the "Additional Subjects" on page 6. Students who enter for the complete Course may, on good reason being shown, spread the Course over a longer period.

5. Student-Teachers who have attended the above-mentioned percentage of the Lectures, and who give satisfactory evidence as to their ability, will receive a Testamur, which must be presented to and will be retained by the Teachers' Registration Council. This Testamur is not a Diploma and must not be used as such.

6. Students and others may attend any single Course or Courses of Lectures of their own choice, upon payment of the appropriate fee.

7. Students of the R.A.M. who satisfy the Principal or Warden as to attainments may, during their third year at the Academy, take their Principal Study and the Training Course in lieu of the ordinary curriculum, for the same fee, viz., £14.14s. per Term. Elocution Students have the option of substituting the Training Course in lieu of their Second Study at the end of their first Academic year, by permission of the Principal.

Attention is called to the fact that the *Teachers' Registration Council require evidence of a good general education* from all candidates who apply to be registered as Teachers.

For dates of Terms and Time-Table, see separate slip.

In order to qualify for salary on the Graduate Scale as recommended by the Burnham Committee, candidates must have remained at School up to the age of eighteen, and have passed an examination equivalent to Matriculation, afterwards taking not less than a three-year course in an approved Musical Institution. *Candidates who require any further information as to the examinations in General Education which will be accepted by the Teachers' Registration Council should apply to the Secretary of the Registration Council, at 47, Bedford Square, W.C. 1.*

FEEs.

The fee for Entrance Examination is 10s. 6d.

The fee for the complete Course is £7. 7s. per term :—

Those who attend the complete course may take an additional subject or extra lectures in any subject they may already be taking on payment of the following fees :—

R.A.M. Students . . . £1. 11s. 6d. per subject.

Non-students . . . £2. 12s. 6d. per subject.

The fee to those not taking the complete course, whether students of the Academy or not, will be £2. 12s. 6d. each subject.

Historical Lectures, 10s. 6d. per term.

The following is a list of the Lectures throughout the Academic year :—

TABLE "A."

Principal Subjects :

1. Pianoforte.
2. Stringed Instruments.
3. Singing.
4. Organ and Pianoforte.
5. Elocution.

TABLE "B."

Secondary Subjects :

1. Psychology.
2. Aural Training.
3. Principles of Musical Construction and Interpretation.
4. Musical History and Appreciation.
5. Class-Singing.
6. Rhythm and the Physical Basis of Sound.
7. Physiology of the Voice and Phonetics.
8. Poetics.

TABLE "C."

Additional Subjects :

1. Theory of Conducting.
2. Analysis and Criticism.
3. Orchestration and the History of the Orchestra.
4. Choral Practice Class.
5. Lectures on Musical Subjects.
6. Choir-Training Class.

For dates of Terms and Time-Table, see separate slip.

All students (except Elocutionists) who take the complete Course of the Teachers' Training Course will choose a principal subject in which they will attend ten lectures during their first Term's studentship. During the two subsequent Terms they will receive special instruction, with practice in teaching under supervision, in small classes under the control of a Professor of the R.A.M. Unless a minimum of ten students enters for any principal subject, such students as enter will receive their instruction in the form of Lecture-Lessons, with teaching under supervision in small classes.

Elocution students who take the complete Course have to attend forty lectures in the subjects covered by the synopsis on pp. 10 and 11.

A certain amount of choice is possible between the secondary subjects required to make up the complete Course; but all students are examined before acceptance by the Principal and Warden, who will advise as to choice of subjects and arrangement and order of lectures.

All students must attend a course of ten lectures on Psychology.

All students (except Elocutionists) must attend a course of ten lectures in Aural Training.

All students who choose Singing or Elocution as their Principal Subject must take a course of ten lectures in Physiology of the Voice, Poetics, and Rhythm and the Physical Basis of Sound.

All students who take the complete Course are permitted to attend the lectures on the "Additional Subjects" in Table "C," by permission of the Principal.

SYNOPSIS OF LECTURE-LESSONS.

I. Psychology in its Application to the Teaching of Music and other subjects.

General analysis of the Mind; its sub-divisions and their relationships—The Musical Gift in particular; its diagnosis and development—The Psychology of Reading and the analysis of mental effort—Laws of Attention, Interest and Memory, and their application—Principles of Practice—Distribution of practice and the Curriculum in relation to the Teacher of Music.

II. Lecture-Lessons in Pianoforte Teaching.

Teaching the rudiments of playing to the child and adult—Teaching Attention and the special forms of Ear Training as required in playing—Teaching the analysis of Shape, Rhythm, Phrasing and Technique—Teaching the laws of Technique and Interpretation—Instruction in Memorising and conquest of self-consciousness—Teaching Fingering—Use of Ornaments—Technique of Pedalling—Sight Playing—Selection and grading of teaching material—Experimental Teaching, throughout, by the Classes, and diagnosis and correction by them of causes of faults, and their cure, and of special problems of teaching under the Lecturer's supervision.

For dates of Terms and Time-Table, see separate slip.

III. Voice-Culture, School Class-Singing and Conducting.

Principles of Class Teaching—The Teacher's qualifications and needs in Training—Problems of Class Management—Interest, Discipline, Individualisation, etc.—The Technique of Class Singing—Breathing—Faults in Voice Production and how to correct them—Principal attributes of pure Vocal Tone and how to acquire them—Causes of and cure for Flat and Sharp Singing—English Phonetics, Diction, Elocutional Phrasing—Expression as illustrating Light and Shade, Rhythm and Mood—How to treat "Pitch Deafness,"—"Break of Voice"—Pitching Keys from the Tuning Fork—The Memorising of Metronomic Rates—Balance and Blend in Part-Singing—Vocal Exercises—Conducting—Choice and Teaching of Songs and Part-Songs for all grades of School Pupils.

Lessons by students to classes of children under the supervision of the Lecturer.

IV. Aural Training and Sight-Singing.

The objects and organisation of School Music Classes, and the importance of co-ordinating the whole of the musical activities of the School—General principles of Method in Teaching, and their application to Aural Training and Allied Subjects—The Development of the pupil's sense of Pitch, Time and Rhythm—The correlation of these with Notation and with the Keyboard—The Teaching of Sight-Singing and Musical Dictation—Relative and Absolute Pitch—Key-relationship and Modulation—Elementary constructive work—Phrases and Sentences—Expression and "Nuance"—Improvisation of Melodies—The Study, upon an aural basis, of Intervals from an harmonic standpoint, of Simple Chord-progressions, and of Elementary Form—Criticism Lessons by the Student-Teachers under supervision.

V. Musical Appreciation.

The awakening of the pupil's interest in Music as a great art, and the development of his appreciative powers—What is meant by the "Appreciative" study of music—Its intimate connection with Aural Training—The training of listeners—The Appreciation class and its bearing on the child's other work—The cultivation of the pupil's imagination and his powers of observation—The constructive and historical aspects of the Art and how to present them—The true function of analysis—Dangers to be avoided—The need for the teacher to know much music, and to be able to illustrate well at the pianoforte—The attainments and qualifications of the Teacher.

Lessons by the Student-Teachers under the supervision of the Lecturer.

For dates of Terms and Time-Table, see separate slip.

VI. Teaching of Bowed and other Stringed Instruments.

Violin.—Instruction in the use of the various bowings, the left-hand technique, choice of positions and fingering—Independence of fingers—Relaxation and cultivation of ease and elimination of all unnecessary action—Interpretation—Phrasing—Expression—Tone production—The glissando—Memorising—Sight-reading—Advantages to be gained from Orchestral and Ensemble playing—Analysis of Methods, Schools of various nationalities, and exercises giving general principles as to their selection and grading—Brief analyses of the works of the most important composers for the Violin.

Violoncello.—Method of holding the Violoncello and Bow from anatomical, health, and practical points of view—Production of Tone—Action of both hands and arms—Intonation (general rules for) in relation to likely faults of the fingers of left hand, both in "Neck" and "Thumb" positions—Method of obtaining variety of tone power—Hints on the general fitting of the instrument, viz., place of Bridge—Height of Strings from the Fingerboard, and the Fingerboard from the body of the Instrument, etc.—Portamento—Left-hand Pizzicato in connection with clearness and articulation in rapid passages—Analysis of a few standard works in connection with the "directions" which a teacher should impart to a pupil, including a Study, a Sonata and a Concerto—Interpretation.

VII. Lecture Lessons in the Teaching of Singing.

Organs employed in Singing—The art of breathing—Formation of the Voice—Classification and compass of Voices—Power—Flexibility—Attack—Intonation—Tone colour—Rhythm—Time—Accent—Phrasing; How to give a lesson in breathing—How to teach the correct use of the Registers—How to arrange the daily practice of beginners—How to correct the ordinary faults of beginners; Diction and Expression—Recitative—Suggestions as to choice of Studies and Songs for beginners and their treatment—Ideals in Teaching; Ornaments—Various Styles of Works, Oratorio, Opera, etc.—Interpretation—Importance of good musical education and training.

Lessons given by members of the class under the supervision of the Lecturer.

VIII. Lecture-Lessons in Organ Teaching.

Lessons to a beginner—Technique of pedalling—Legato playing—Pianoforte technique as the basis of Organ playing—Independence of hands and feet—Phrasing and rhythm—General Management of Organ—Difference in Organs—Modern and ancient mechanism—Part playing and clear repetition—Choice of stops and stop changing—Cause and

For dates of Terms and Time-Table, see separate slip.

correction of faults—The building in relation to Organ playing—The literature of the Organ—Organ arrangements—The Organ as a solo and accompanying instrument.

Lessons given by members of the class under the supervision of the Lecturer.

N.B.—Classes of children will attend certain of the foregoing Lecture-Lessons for demonstration purposes.

IX. Lecture-Lessons in the Teaching of Elocution.

SYLLABUS OF LECTURE-LESSONS.

1. Technique of Elocution and Diction for Speaking.

Articulation, Enunciation and Pronunciation—Ear-training—How to correct imperfect Foreign and Provincial accent—Method of speaking in Class-room and Hall—The study of Inflection, Emphasis and Pause as a means of Expression—Treatment of Inversion, Parenthesis, Refrain, Quotations, Rhyme, Rhythm and Phrasing—Interpretation—Cultivation of the Imagination—Art of Facial Expression, Gesture and Poise—Different treatment of Lyrical, Dramatic, Narrative, Reflective and Character Poems—Study of Standard Prose Works—Memory Training—The difference in teaching large and small classes.

2. Prosody.

Anglo-Saxon Verse—Norman Conquest—Fourteener—Chaucer—The Octosyllable—Ballad and Romance Metres—The Decasyllable—The Great Stanza Forms—Spencer—The Sonnet—Blank Verse—Shakespeare—Milton—The Heroic Couplet—Artificial Forms—Classical Metres.

3. The Presentation of Plays in Schools.

How to present plays and scenes simply and inexpensively in schools and institutions—The Treatment of Shakespeare—Miracle and Old Comedy Plays, etc.

4. Teaching of Children.

Cultivation of Teacher's Mind—The Value of concise and clear statement on part of Teacher—Responsibility towards child—What is already in child's mind—Relation of poetry to child's daily life—Development of child's poetic sense—The reason of poetry—Movement and poetry—Rhythm—Simple rhythmic poetry—Folk rhymes, Tales and Ballads—Writers who create successfully for children.

Demonstrations and Criticism Lessons by Student-Teachers under supervision.

5. The Evolution and Development of the Drama.

(a) *Greek and Roman Drama*.—Æschylus, Sophocles, Euripides, Aristophanes—Terence, Seneca, Plautus, etc.

(b) Miracles, moralities, masques, etc.—The Elizabethans, Shakespeare and his contemporaries—The Apron and Proscenium stages—Goldsmith and Sheridan.

(c) The continental stage, old and new—Modern plays and authors—Barrie, Galsworthy, Henry Arthur Jones, Pinero, Shaw, etc.

X. Lectures on Poetics.

(a) What is poetry?—The poet and the reader—Composition and appreciation—Confusions of definition.

(b) Poetry as imitation—As expression—Aural, visual, intellectual.

(c) True and false form in poetry—Rhythm—Prosody—Diction—Kinds—Figures and ornaments—Heresies—Prose-poetry—Verslibre.

(d) History of Poetics—Plato, Aristotle, Dante—Renaissance—Eighteenth century—Romantics—Modern.

(e) Parallels and contrasts with music and other arts—Composition, interpretation and appreciation—Medium—Rhythm—Form—Translations (*e.g.*, poetry to music and *vice versâ*) and reflections—The æsthetic bases—The material bases—Personality.

